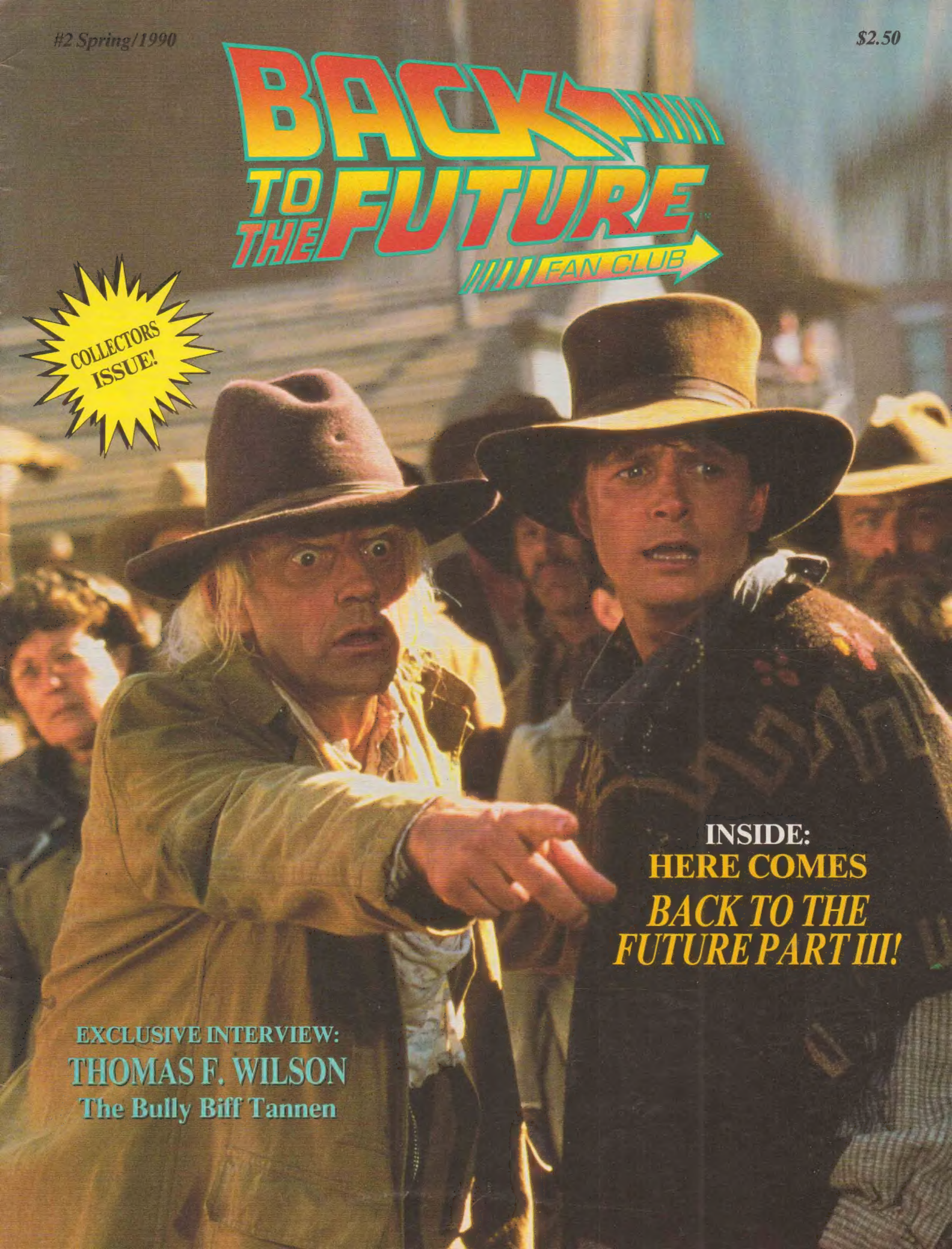
#2 Spring/1990

$2.50

BACK TO THE FUTURE FAN CLUB

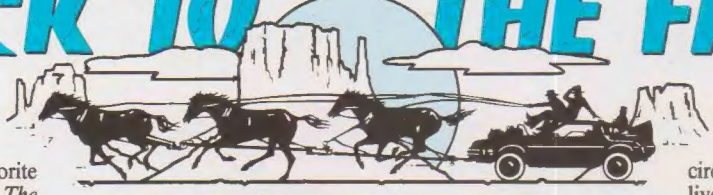
COLLECTORS ISSUE!



INSIDE:
HERE COMES
BACK TO THE FUTURE PART III!

EXCLUSIVE INTERVIEW:
THOMAS F. WILSON
The Bully Biff Tannen

BACK TO THE FANS



...*Back To The Future* had been my favorite movie prior to the release of *Back To The Future Part II.* I immediately became addicted to Part II and saw it 28 times prior to its removal from all the local theaters in early March. I am now suffering withdrawal symptoms and anxiously await its release on Home Video.

Mark Crane
Safety Harbor, FL

...I just received your issue #1 official collectors magazine in the mail. I would like to thank everyone who worked on the magazine. I loved every part of it. I thought the movie was great. The *Back To The Future* trilogy will be up there with the *Star Wars* trilogy!

Alan Brunette
Chula Vista, CA

...In 1984, I sat in math class totally unabsorbed in the fractions and the teacher who stood before me. In 7th grade, numbers just couldn't hold my attention, so I drifted...I wondered what it would be like if my future self, say 1998 (this was 84 so that'd be a stretch), were to time travel to the past, say 1984, and without my 1984 self knowing it, my 1998 self would be totally screwing up my 1984 life. Okay, okay, I know, real deep but for 12 going on 13 it was a stretch. Summer, 1985, *Back To The Future* is released. I see it three times in the theater, a first for me since *Star Wars;* one of the all time best, most entertaining movies I've seen. November, 1989, *Back To The Future Part II* is released, I've seen it three times...thanks for bringing the two best time-travel movies since *It's A Wonderful Life* to the old silver screen, and one near me as well. I can't wait till Part III is released. Maybe I ought to see it four times, break a chain!

Kenneth Hough
Minot, ND

...I've seen *Back To The Future Part II* five times now and it has to be one of the best films I've seen! From the beginning where Doc and Marty travel to 2015 all the way through the altered 1985 and back to 1955, this film had me interested all the way through. I couldn't believe how fast it moved — the end came before I even knew it. I loved Marty's futuristic family and especially his daughter — Michael, you make an attractive female! The special effects were outstanding and, as with the first film, there were so many things to see and hear in this film you have to go back and see it several times to catch it all. My compliments to the filmmakers on a job well done. I'm looking forward to Marty and Doc's wild west adventure in Part III! Thanks for a great fan club!

Sally Myers
Orlando, FL

...I love *Back To The Future,* and have joined this club mainly because the films are so well-written. As an aspiring writer myself, I appreciate seeing an efficiently told story. Now that you know my heart is in the right place, I'd like to comment on something Bob Gale said in his interview. He claimed, "Our time machine doesn't travel through space — it only travels through time..." I'm no expert in the space-time continuum, but Piers Anthony's book *Bearing An Hourglass,* from his Incarnations of Immortality series points out that the Earth's rotation must be compensated for. The DeLorean therefore must adjust itself accordingly, only appearing to be "in the same place," otherwise Doc and Marty might have ended up on the moon or in the center of the Earth.

On the other hand, I was relieved to hear Mr. Gale state that Marty's children, "Don't really exist." The idea of Marty and Jennifer meeting their older selves bothered me a bit. It is not the same as visiting people of the past, whose existence has already been woven into the fabric of time. Even when Marty watched himself escape the Lybians at Lone Pine Mall, an established event was merely playing itself out. Naturally, in *Back To The Future Part II,* by circumventing thirty years, Marty did not live them and could not possibly have gotten married. So his children could only exist as a concept or ghost, if anything. In the reality of his "original" timeline, Marty and his girlfriend would have vanished from Hill Valley. They would have been searched for and never found. Meanwhile, nerdy Biff of 1985 would probably hesitate about mentioning the flying car he had seen.

But in spite of this possible criticism, I'm always willing to give my favorite filmmakers the benefit of the doubt. When non-fans raise these questions, I'll insist that there is a supernatural subplot or something. But between you and me, I wish Doc had spoken to middle-aged Marty, found out about the guitar or hand accident, and then returned to correct things at that point.

William La Rochelle
Ontario, Canada

...I have just received my copy of the *Back To The Future* Fan Club Magazine and I must say it was more than I expected! The greatest thrill for me was the official merchandise section and the merchandise greatly appealed to me. The *Back To The Future Part II* watch designs were impressive and the advance one sheets even more so (I paid $50 for both of mine) but most of the fans and convention-goers I've met and spoken with are all looking for the same two things: 1) The denim jacket Marty wore in the first film, which is gray with blue highlights. 2) Marty's 2015 Nike Hi-Tops, dubbed "Air McFly" by more than one fan. There are conflicting reports from Footlocker personnel that Nike is indeed producing this shoe but are working on lowering the cost to the consumer somehow. I have also been told that there may be two versions of the shoe (one battery-operated, one not) perhaps that is the "lower cost alternative."

Craig Bard
Bridgeton, NJ

Think About It

...Suppose you and I are sitting alone in a room. A minute goes by, and I happen to discover a time machine. I get into it and go back one minute in time to now. So, you and two of me and a time machine are in the room. A minute goes by, and both of me get into the time machine and go back in time one minute to now. So, you and four of me and a time machine are in the room. A minute goes by, and the four of me do that again. A minute goes by, and the eight of me do that again. And again. And again. And again. So, you and I are sitting alone in a room, when suddenly...a hundred billion me's and a time machine appear! A minute goes by, and they all instantly disappear — except for you and me!

Charlotte Fullerton
Haverhill, MA

BACK TO THE FUTURE™ FAN CLUB

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Spring 1990

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Box-Office Report

Back To The Future Part II, to date, has grossed over $307 million worldwide making it one of the most successful films of all time. The *Back To The Future* filmmakers have high hopes that *Part III,* which opens May 25th, will bring moviegoers back to the theaters to see the final chapter in the time-travel trilogy.

WHAT DOES THE FUTURE HOLD FOR BACK TO THE FUTURE

By John S. Davis

Do you ever wonder what's going to happen in *Back to the Future Part III?* We know it's a western. The preview makes that clear enough. But beyond that, the story is very top secret, and only the people involved in making the film know what it's all about. Still, if you watched and listened closely, you may have picked up on a few clues that the filmmakers left behind to pique our curiosity. Although we can't construct the full story from these clues, we can, with a little deductive reasoning, make some good educated guesses. But to do that properly, we should go back to 1985 and retrace the events that caused time to be irrevocably skewed.

You'll recall that during a Libyan terrorist attack, Doc Brown is apparently killed and Marty hops into the DeLorean to escape. Unfortunately, he gets the car up to 88 miles per hour and puts thirty years between himself and the terrorists.

So now Marty is in 1955 and inadvertently changes the manner in which his parents originally met, jeopardizing his own future existence. But with the help of the 1955 version of Doc Brown, Marty successfully manages to get his parents together, and, in so doing, changes his own future. His father, George McFly, has gained the confidence to stand up for himself and is now a writer. And Doc Brown, we discover, survives the terrorist attack with a little help from Marty back in 1955.

Okay, so now a new time-line has been created due to Marty's trip to the past. It hasn't changed much, just enough to make Marty's new 1985 a little brighter.

But what happens to the original time-line, the one that existed before any time traveling ever took place? Some people would say it still exists as an alternate reality, but this really isn't the case at all. In truth, due to Marty's tinkering, the original time-line has ceased to exist from 1955 onward and has been replaced by a new time-line. Think of it this way: there are a variety of different paths a person's life can take and these paths are determined by the choices we make throughout life. For George McFly, there are several probable futures: the one that originally occurred, the one in which he has no backbone, and one in which he learns to stand up for himself. When George knocks Biff out in 1955, his life begins to change for the better. So our original time-line changes from reality to probability and our probability is now the reality. In essence, that original time-line never really happened. In fact, Marty is the only person with any memories of that previous reality. Yes, it existed, at one time, but not anymore.

Marty's new and improved future doesn't last long, though. By the next day, Doc Brown returns from 2015, insisting Marty go back to the future with him in an attempt to save his family from being destroyed. Their plan doesn't go exactly the way they intended, but they do, nevertheless, prevent Marty junior from making a big mistake.

The point at which things begin to go awry is when the police find Jennifer in the ally and decide to take her home. Doc and Marty discuss the potential problems should Jennifer meet her future self, and decide they must rescue her before anything like that can happen. But, of course, Old Biff overhears this conversation, as well as the one about the sports almanac, and devises a plan of his own. Biff follows Doc and Marty, and when they are away from the DeLorean for a few minutes, he takes a trip back to 1955 to give the sports almanac to himself and returns to 2015. There's a blooper in Biff's time traveling, however.

With a little help from Western Union, Marty discovers Doc Brown is alive and well and living in 1885. But how does Marty travel back to the old west? Why, with the DeLorean that Doc Hid in a cave so Marty could find it 70 years later, of course!

After Biff gives himself the almanac, a new time-line is created, one in which he is rich and powerful. But when he goes back to the future it is the future he left, rather than his own rich and powerful future as it should be. Remember, Doc tells Marty later that they can't go to 2015 and prevent Biff from taking the almanac back in time, because that original future time-line no longer exists. If this little bit of time traveling had been done properly, Doc, Marty, and Jennifer would have been trapped in the future. No time machine, no time travel.

It is possible that something in *Back to the Future Part III* may explain this blooper. So let's just speculate.

When Biff returns to the future, after stealing the DeLorean, he trys to get out of the car too quickly and breaks off the handle of his cane. At this point he seems to be in pain. At first we may think that his pain is due to getting hit by the cane as it breaks, but didn't he seem to be in a lot more pain than the cane could have inflicted? He could barely walk, he was gasping for breath, and he was clutching his stomach. What could have happened to him? We saw what he did in 1955, nothing of which could have caused him any kind of distress. So the question is, did he travel to some other time before coming back to the future? Apparently he must have. But where did he go?

1885 perhaps?

Why would Biff travel back to the old west? That's impossible to answer at this point. But consider this. In *Back to the*

(Continued on Page 9)

EXCLUSIVE INTERVIEW

THOMAS F. WILSON

Back To Biff

By Dan Madsen

"I was pummeled mercilously by Biffs throughout my formative years," says Wilson. "It is the most ultimate irony that now my most famous role is that of a bully."

Although Thomas F. Wilson went through several physical transformations to play four different variations of Marty McFly's arch nemesis, Biff Tannen, in *Back To The Future Part II,* the actor claims the underlying persona of the character was a constant. "Biff is still the same jerky guy we first saw in the 50's."

In addition to his portrayal as Biff's future grandson, Griff, in *Back To The Future Part II,* moviegoers will soon see his continuation of the role of Biff, as well as introducing one of Biff's ancestor's, Buford "Mad Dog" Tannen, in the upcoming *Back To The Future Part III.*

Born in Philadelphia, Wilson studied international politics at Arizona State University before turning his attentions toward performing with a stint in summer stock at Villanova University. The actor began his career as a stand-up comic, performing on "open mike" nights in comedy clubs in Philadelphia and New Jersey. As his act became more polished, Wilson began to earn a modest income as a comedian, and soon found himself performing in clubs in Baltimore, Washington D.C. and New York. While in Manhattan, Wilson also attended the American Academy of Dramatic Arts.

Wilson moved to Hollywood in 1981, and again found himself in front of audiences in comedy clubs such as the Comedy Store, the Improvisation and Comic Strip, sometimes doubling as the club's bouncer. After appearing in a number of commercials and episodic television shows, Wilson was cast as Biff in *Back To The Future.*

Since then, the actor has starred in *April Fool's Day* and in the features *Action Jackson* and *Let's Get Harry,* and continues, when his schedule permits, to perform stand-up comedy. Wilson, his wife Caroline and their two daughters reside in Southern California.

Gaining national attention by playing a character like Biff, who, in the actor's own words is "genetic waste," Wilson takes it all in stride. "It has always been a dream of mine," notes the actor, "to be universally despised by the American moviegoing public!"

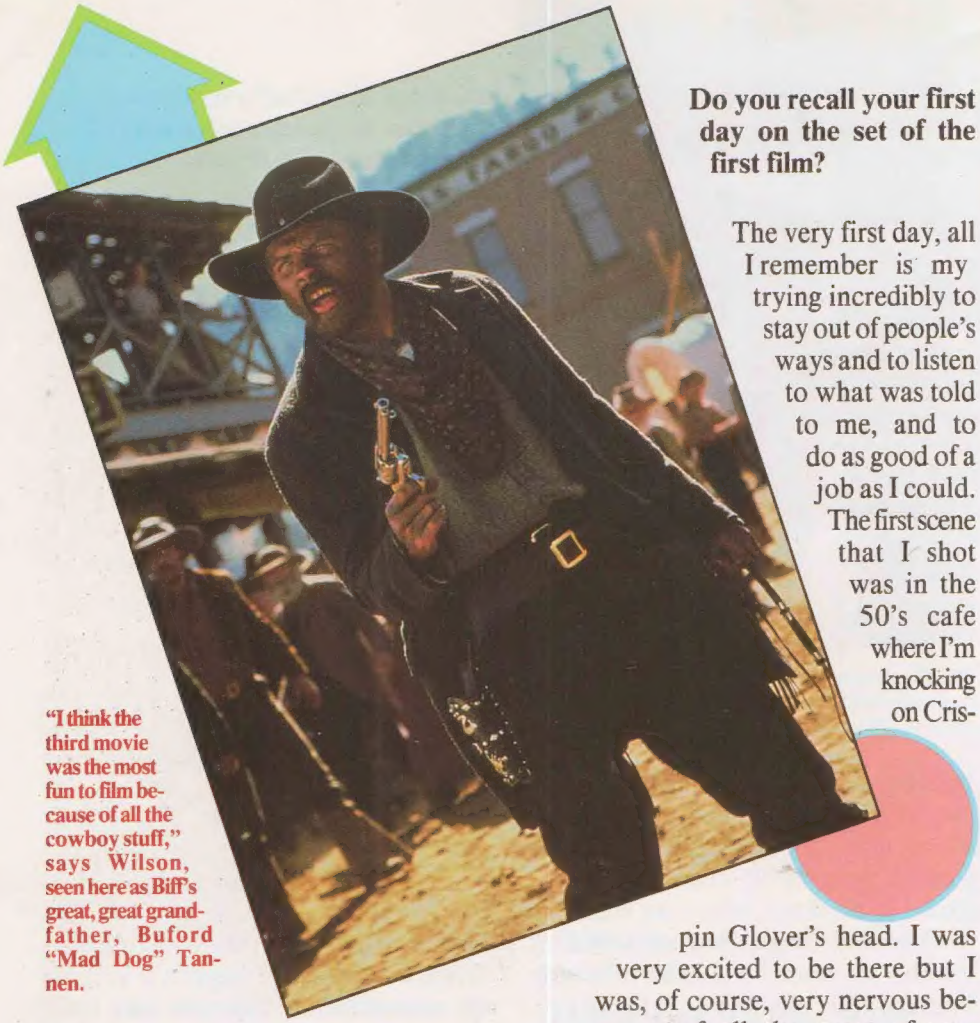
The Official *Back To The Future* Fan Club recently spoke with Tom on his experiences as the villain in the trilogy of popular films.

Tom, how did you become interested in the acting profession?

I was president of the debate team in high school and I played the tuba in the band. So I wasn't cutting any kind of macho figure in the hallways at school. But the teacher advisor of the debate team was also the teacher of theatre arts in our high school and he got me interested in performing in plays. Of course, my parents say I was a ham from very early on. I was always that guy who was putting chairs in a semi-circle in the backyard to put on a show for kids. But when I really got seriously interested in acting was in high school, and that was when I began toying with the idea of doing it professionally.

Do you recall how you were cast for the original *Back To The Future?*

I had done lots of theatre and a number of television commercials as well as guest-starring spots on television shows. But, auditioning for a big part in a Steven Spielberg-produced movie was



"I think the third movie was the most fun to film because of all the cowboy stuff," says Wilson, seen here as Biff's great, great grandfather, Buford "Mad Dog" Tannen.

Do you recall your first day on the set of the first film?

The very first day, all I remember is my trying incredibly to stay out of people's ways and to listen to what was told to me, and to do as good of a job as I could. The first scene that I shot was in the 50's cafe where I'm knocking on Crispin Glover's head. I was very excited to be there but I was, of course, very nervous because, of all the years of preparation and acting I had done, nothing had prepared me to be one of the leading characters in a huge movie like *Back To The Future.*

Certainly you weren't prepared for the success the film achieved.

I don't think anybody really had even an inkling that it would have the kind of success it had. You know, *Back To The Future* was a film that had its share of speed bumps during production — it wasn't all smooth sailing. My first day on the set of *Back To The Future* I wasn't working with Michael J. Fox. I was working with Eric Stoltz in the role of Marty McFly. Of course, after several weeks of shooting, they let Eric go and hired Michael because they just didn't feel Eric was right for the part. So the film had its ups and downs. When the release date got closer, though, we started hearing these little hints that it was a really good movie. Then the press started picking up on that and that was when all the success we had dreamed about became a reality.

an incredible thing. I went up for a reading. It wasn't a cattle-call but there were a number of people up for the part. I auditioned my way to the top and after 7 or 8 readings, there I was at Amblin Entertainment auditioning for a conference table full of guys including Steven Spielberg, Bob Zemeckis and Bob Gale and other giants of show business. It was very nerve-racking! It was possibly the most nervous time I've ever had auditioning for something. It was just so big! I was truly shocked when I got the role.

I think *Back To The Future* is a classic. I think it and *E.T.* are probably the classic films of the 80's. A lot of movies that are big blockbusters come and go, but nothing has galvanized everybody's thought process like *Back To The Future.* They love the movie, they remember it, and they remember certain parts vividly. It was really a heartwarming film that entire families love. People come up to me all the time and say, "We own the video, our kids watch it every weekend, and they have memorized it!"

Do you get recognized very often as Biff?

Biff became really famous in that movie and especially his manner of speech. America really grabbed on to all the those phrases he used. You know, like calling people a "butthead!" (Laughter) Yes, that originated with Biff! I take full credit for the term "butthead" being used in the schools across America! Other phrases have become popular, too, like "Make like a tree and get outta here!" and "Hello, anybody home?!" So people really latched onto the Biff character because he's such a jerk! (Laughter) In my real life, I look a lot different than I look as Biff. People do recognize me , though. Kids recognize me easier for some reason. Adults usually think I went to high school with them in Montana! But kids recognize me more often.

How would you describe the character of Biff?

Biff is basically a bully who has obviously lost a couple of brain cells either in the operating room at his birth or along the way somewhere. But Biff is also, I think, an evil character. Biff has aspects of evil that I tried to put into the performance that I think might have been lacking in other portrayals of bullies. It's natural to think of bullies as buffoons and stupid and always losing to the good guy. But there are aspects of bullies that aren't buffoon-like and aren't very funny which gives the character more texture. What it boils down to is that bullies enjoy what they do. They like making people very unhappy, they like scaring kids, which, at its very root, is a bad, bad thing. There are also many aspects to Biff which aren't very

funny at all and, in fact, could be described as evil.

So is there any good in Biff?

I don't see any good in Biff. A lot of people ask me that question because, as an actor, you're supposed to find those aspects of the character for yourself that are likable so that you can love the character you're playing. I don't find that at all. I don't think that bullies have many dedeeming values. Let's face it and just say that bullies are bad people and shouldn't be doing what they are doing and there's very little that's good about them, if anything.

Were there any Biffs in your life growing up?

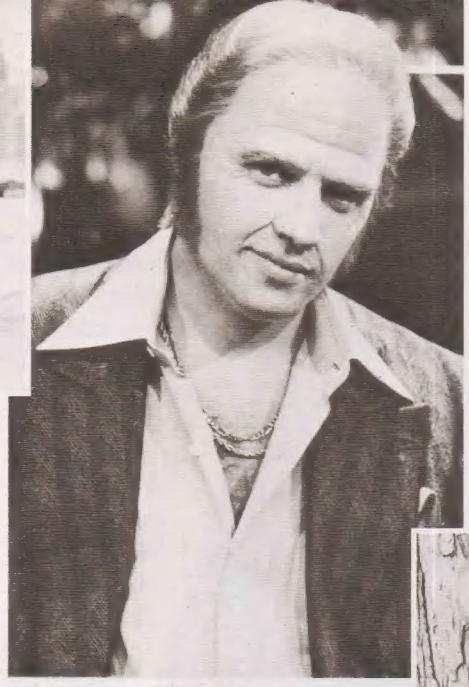
Absolutely! I was pummeled mercilously by Biffs throughout my formative years. My ability to play Biff was directly related to my staring these guys in the face through most of my years in school. I stared them right in the eye as they were pulling and pushing me around. I portrayed what I saw when I was in school. I was an asthmatic kid — I was sick from school a lot. I was your run-of-the-mill Charles Atlas want-to-be. I was the kid who got sand kicked in his face, and, in portraying Biff, I just used all that imagery that I had.

Isn't it ironic that now you are known all over the world for playing a bully.

It is the ultimate irony that my most famous role is that of a bully.

What do you find most enjoyable about playing a character like Biff?

There's something about being the villain that is compelling. People are somehow drawn to the villain and they watch what is happening when the villain is on the screen. The villain is always an integral part of the plot itself because he makes the story go. There are always interesting things to do as the villain. Realistically, as an actor, sometimes being the villain is a tough thing. During the first movie, in scenes that I was actually bullying Crispin Glover, I think that Crispin is such a



The transformation of Tom Wilson. Top to bottom: Griff in 2015, rich Biff in the altered 1985, and old Biff from 2015.

talented actor, he would look at me with such pain and embarrassment that I would really have a hard time doing the scene. Sometimes, as an actor, when the stuff gets kind of real, it gets sort of weird. A number of times I would have to stop because I just couldn't do it to the guy. It would almost be so real that I couldn't put him through that.

What do you think has made Biff such a cruel and mean-spirited person?

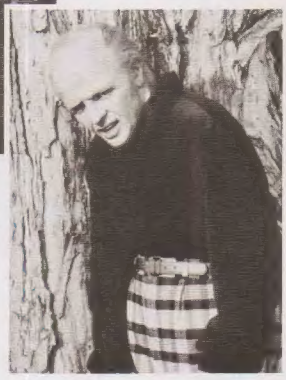
I think that his grandmother nagging him had something to do with it. Just his bitter resentment to what has happened in his life has made him the way he is. You know, let's face it, he's a loser. As big as the guy is, have you ever actually seen him punch somebody? He's a loser! He takes punches, he's got a glass jaw, he tries to torture people smaller than him, and lots of times he's relatively successful in that but most every time we see him he's bothering a guy much smaller than him. He's a loser and he knows it and the only thing he has is size and evil intent so he wreaks havoc on whoever he can.

Don't you think as an old man that Biff has learned something?

He's become more of a curmudgeon than an evil bully. He can laugh at himself in his misspent youth. He thinks of himself as a young man and he thinks of himself as a moron when he was younger. But as an old man Biff has calmed quite a bit.

Which film in the series is your favorite?

Well, they're so different that I really don't have a favorite — I like both of them for different reasons. They are much like the first and second acts of a play. I think Part One is excellent in its heartwarming nature. It sets up the Marty McFly character wonderfully and it paved the way for the other two movies.



The second movie, like the second act of a play, introduces my character, Biff, a lot more. He wreaks havoc on the McFly family and in Marty's life and shakes him up a bit. The film says that if you play with time bad things may very well happen to you. So the second film is darker in tone but I enjoy it for those reasons. It's much like *The Empire Strikes Back. Empire* is definitely my favorite *Star Wars* movie because it dealt with real issues. It got down to some of the scarier aspects of life. It introduced real challenges and real foibles in the antagonist.

What have you found most difficult about shooting Part Two and Part Three back-to-back?

It was literally debilitating physically. Michael J. Fox and I talked about it and we said we never understood before how a person could be actually hospitalized for exhaustion but it was really impressed upon us how you can just exhaust yourself physically. *Back To The Future Part II* was the most difficult thing I have ever done in my entire life. The makeup process that I went through day after day was incredibly exhausting. I spent literally hundreds of hours in the makeup chair. I think it was over 300 hours. And that really takes a lot out of you. When I was doing the split screen stuff with the ILM Vistaglide camera, my day would begin at 3:00 in the morning. My alarm

clock would go off at 2:15am, I would be in the makeup chair at 3:00am, I would go through 6 hours of makeup and I would do one half of the scene as the old Biff. Then while everyone else was having lunch, I went through a process that took over an hour of painstaking makeup removal and then they would remake me up as the young Biff and I would go back and do my lines responding to the old Biff which I had already shot. I would get home at approximately 8:00 at night and sometimes later. It was extremely exhausting. So upon the completion of *Back To The Future Part II,* we had about a two week break before we started on *Back To The Future Part III* which was another huge undertaking. My makeup on Part III wasn't quite as bad but it was about an hour and a half a day of glueing a beard, a mustache and dirt to my face. I play Biff's great, great grandfather, Buford "Mad Dog" Tannen in Part III. The third film was exhausting in its own right. We've all put in a lifetime's worth of work in these last two movies.

Do you use a different voice for "Mad Dog" Tannen?

Yes, it's a different tone of voice. It's a very deep, gravelly voice with a nice Southwestern twang, like a good cowboy should have.

Was there a feeling of deja vu for you when you came back to do Part II and Part III?

There was enough of a feeling of deja vu doing Part II from Part I. Especially in this fugue-like plot device where a lot of the scenes actually happen again but in a slightly different way. Biff's great, great grandfather will confront Marty McFly again but it's in a western saloon. And the scene ends up in gunplay. I started calling all this "deja Biff" because I just kept thinking, "Boy, I've done this before!"

What do you like most about *Back To The Future Part III?*

I think the third movie was the most fun to film because of all the cowboy stuff. We had a blast! Part III was easily my favorite to shoot. The experience of making it was the most fun for me. We had become such a family through the filming of Part II that everybody kind of relaxed and had a good time. The location shooting was great and getting to ride horses and roping and shooting guns — we had fun playing cowboys and Indians.

Which time period in Part II is your favorite?

I enjoyed what we called "Bifforrific." I enjoyed the time period where Biff actually owns all of Hill Valley in the altered 1985. Biff is the evil millionaire horrifying person. But it was fun to play with all that happening to the character.

How would you describe Michael J. Fox?

He's a great guy. Michael is a very nice person who, in the crush of his amazing success, has remained a very normal, very genuine person. I have nothing but good things to say about him. Our work experience together was a very pleasant one for me and I look forward to doing it again anytime.

Are you sad that you have to leave Biff behind now?

Yeah, it is kind of sad. After such a hard work load for well over a year there is a release there when it's over and I have missed Biff. The crewcut is no longer with me as my hair grows out and I become Tom Wilson again. I do miss Biff but it was such a wonderful time in my life that I'll never forget it. How many actors get the opportunity to do something like that — to play so many different ages. I'm the luckiest actor on Earth! I'm so blessed to have been a part of these movies and it's a wonderful memory for me.

Have the *Back To The Future* movies changed your life?

There certainly is a difference between being an actor that has to just beat doors down to have anyone pay attention to you and being in movies of such high profile. I can get meetings with people and get auditions for things that a lot of other actors can't get and I feel very lucky to have that opportunity. I think most actors are pretty surprised by the lack of change generally when they get a high profile role in a film. As an actor, it's a bit more success and you get to do neat things in movies and such but I'm still the same guy. I still put my pants on one leg at a time and it's just me, my wife and kids and our dog. I still drive a truck and I'm just a regular guy. I'm the same Tom Wilson I always was. Success hasn't spoiled me.

Above: Buford Tannen creating problems for Marty and Doc in the old west. Below: Buford and his gang of outlaws.

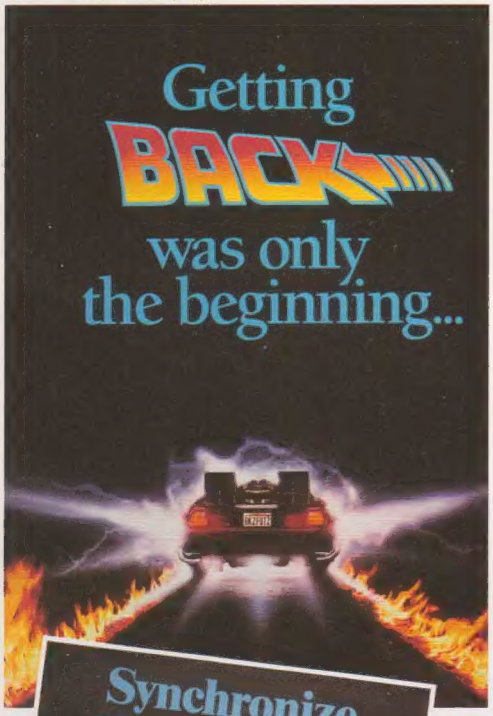
What kind of role would you now like to sink your teeth into?

After a role like Biff in the *Back To The Future* movies, sinking my teeth into a role is something I'm used to now. I'm looking for meaty stuff. Of course, my first reaction, after playing a character like Biff, is to go and try to do something like the St. Francis of Assisi story! Something that has me helping small injured children or something! (Laughter) But I'm just out there looking for parts that are compelling and challeng-

(Continued on Page 13)

OFFICIAL *BACK TO THE FUTURE* MERCHANDISE

Advance Poster (#1)



BTTF Posters (B14A-B)

Western Graphics produces these 21x32 inch posters, one displaying an action sequence in BTTF II where Marty escapes from Griff on the hoverboard! The Cafe 80's sign is visible in the background of this beautiful poster. The other features several of the vehicles used in the 2015 future of BTTF II! PRICE: $5.00 each

A. Marty/Hoverboard
B. Cars of 2015

BTTF Advance Poster (#1) (BP1)

An extremely limited number of these advance posters are available from the fan club! Featuring the Delorian time-machine streaking away with the tag line "Getting back was only the beginning" these posters will be limited to one (1) per membership while supplies last! PRICE: $20.00

BTTF Advance Poster (#2) (BP2)

An extremely limited number of the second advance poster are available from the fan club! Featuring Marty McFly glancing at his watch with the tag line "Synchronize your watches...the future is coming back!" these posters will be limited to one (1) per membership while supplies last! PRICE: $20.00

B. Cars of 2015

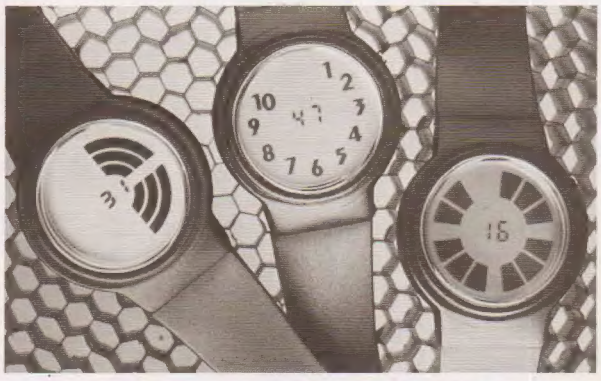
A. Marty/Hoverboard

Advance Poster (#2)

BTTF Watch (B18A-C) ▼

Time. As long as people have been wearing watches only two methods of timekeeping, analogue and digital, have been used. Until now! The GRAFIX watch uses electronically generated graphics, moving around a unique circular display, to indicate the time. These same watches were provided for use in BTTF II and are available to you through the fan club! Three styles are available! PRICE: $35.00

A. Numeral GRAFIX watch
B. Segment GRAFIX watch
C. Target GRAFIX watch



BTTF Puzzle (B10A-B) (Not Pictured)

These 125 piece puzzles from Antioch Publishing are perfect for the younger puzzle-master. One puzzle features the Delorian time-machine blasting into the future — trailing flames! The other features Marty, Doc and Einstein in front of the Delorian time-machine. PRICE: $3.50

A. Delorean time-machine
B. Marty, Doc & Einstein

BTTF Backpack (B09) (Not Pictured)

Perfect for the small trips... the book shop, a hike, 1885! Where ever you go don't leave without this nylon BTTF II backpack from Valterra. Plenty of pockets for all kinds of things! PRICE: $14.95

BTTF Micro-Vehicles (B05) (Not Pictured)

Add to your collection of BTTF merchandise with these Fun Rise Micro-Vehicle versions of the Delorean time-machine as well as the taxi-cab and cop car as seen in the year 2015. Packaged in a set of three. PRICE: $4.95

BTTF Stickers (B12) ►

Stickers! Four identical sheets of five stickers featuring two Delorians, the cab, and two different hoverboards. These BTTF II stickers from Applause are perfect for lockers, notebooks... just about anything! PRICE: $1.75

◄BTTF Pencils (B11A-B)

These two "wrap-around art" pencils from Applause will keep you jotting notes well into the future. The pink pencil features the BTTF II logo and "Cube Hard" saying and the blue pencil also features the BTTF II logo and the saying "Flux With Care".
PRICE: $1.00 each

A. Pink pencil
B. Blue pencil

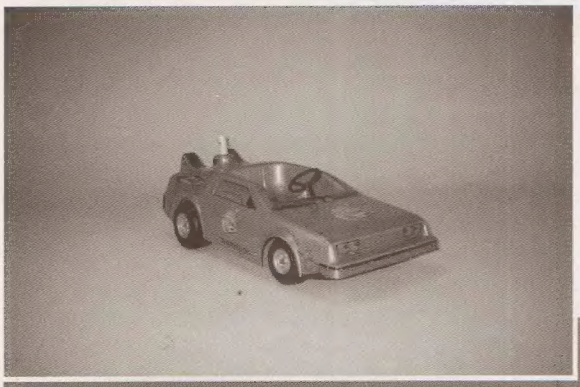
BTTF Keychains ► (B16A-B)

Lost the keys to your time-machine? If you had one of these two keychains you would recognize your keys immediately. Applause produced these great keychains and you can get them from the fan club while supplies last! PRICE: $3.00

A. Delorean
B. Hoverboard

BTTF Patch (B13) (Not Pictured)

Yes, you did get one of these patches in your kit. But, one may not be enough! These embroidered BTTF patches are only available from the fan club and look great on jackets, hats and more! Get some extras while you can! PRICE: $3.00



◄ BTTF Electric Ride-On Car (B04)

Perfect for that time-travelling toddler, (sorry, they stopped producing the adult version!), this electric ride-on vehicle from Action Products is perfect for those trips around the living room, through the kitchen, down the hall, into the bedroom and back again! This is one gift your child will never "tire" of! PRICE: $199.95

BTTF Remote Control Car (B03) ▲

This 1/18th scale JRL BTTF II Radio Control Car has realistic details and a powerful Mabuchi RS-260 motor. This sharp little replica even comes with a recharging jack for Ni-Cad batteries built right into the Mr. Fusion on the trunk of the time-machine! An LED charging indicator lights when plugged in. The remote-control allows turns to the left and right in forward and reverse.
Three BTTF II stickers are also included. PRICE: $49.95

BTTF Hat (B06)

This impressive white and blue corduroy cap from Universal Headwear displays the colorful BACK TO THE FUTURE PART II logo! Available in one-size fits all. PRICE: $6.00

◄

BTTF Sunglasses (B07)

Cruise into the sunset wearing these "futuristic" sunglasses by Blu-Blocker. Similar specs were provided by Blu-Blocker for use in the BACK TO THE FUTURE sequels and can now be yours by ordering from the fan club. Sunglasses come in BTTF packaging but DO NOT have the BTTF logo printed on them. PRICE: $99.95

◄

BTTF Plastic Squeeze Bottle (B15)

This 16 oz. squeeze bottle from Betras Plastics features the BTTF logo on a white bottle. A little squeeze will quench that thirst on those long trips through time! PRICE: $3.00

BTTF Postcard Set of 13 (B17) (Not Pictured)

Classico brings us 13 gorgeous postcards, three featuring the Movie posters for BTTF II and the other ten featuring a variety of scenes from BTTF II. These 4x6 glossy postcards would look nice in a photo album as well as a mailbox! PRICE: $9.00.

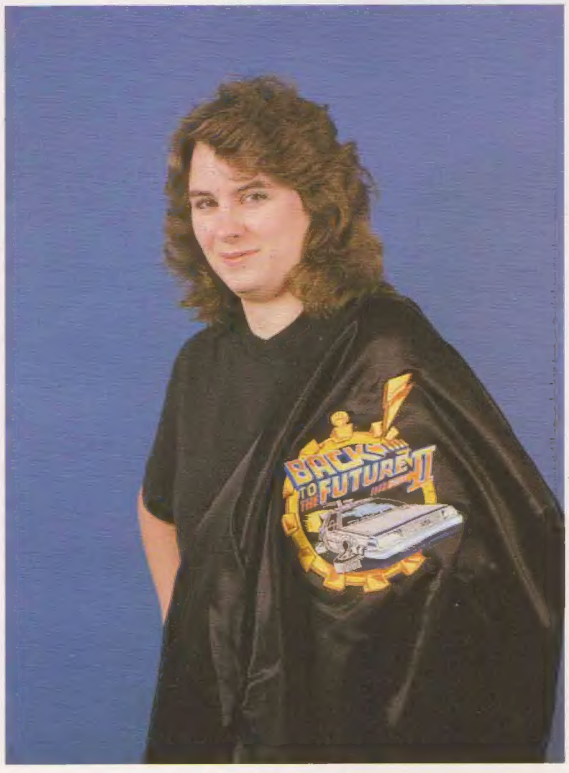
BTTF II T-shirts (B01A-C) ▲

Strong graphics, vibrant colors, and "glitter ink" make these American Marketing Works T-shirts a must for the time-traveller needing the look of the '90s! These 50/50 cotton/poly blend BTTF II T-shirts come in ADULT SIZES S, M, L, XL.

A. Delorean (side view, silver and gold on black T-shirt)
B. Delorean (front view, multi-colored on white T-shirt)
C. Police Car (white T-shirt)

BTTF Embroidered Satin Logo Jacket (B02)

The embroidered BACK TO THE FUTURE logo on this sleek, black nylon satin jacket is itself a work of art(!), beautifully rendered in thousands of fine stitches. Imagine the compliments this Logos Unlimited jacket will bring as you wait in line for BTTF III! This is the jacket that EVERYONE wants and you can get yours from the fan club! Available in ADULT SIZES S(36-38), M(38-40), L(42-44), XL(46). PRICE: $99.95 ▼



MERCHANDISE CONT.

BTTF Skateboard (B08)

Hoverboards? Sorry, no. Skateboards? Yes, and nothing but the best! This 10 x 30 ply hardwood maple board comes in a hot new shape and colorful graphics inspired by the hoverboards from BTTF II. VIP 9" die cast aluminum trucks with urethane suspension cushions are installed for quick responsive turning. 60mm genuine urethane "screecher" wheels makes this Valterra skateboard ride smooth!
PRICE: $44.95

BACK TO THE FUTURE II

BACK TO THE FUTURE FAN CLUB

BTTF Fan Club

Marty McFly and Doc Brown are back again! And now you can take a personal behind-the-scene look at their adventures in time by joining the official BACK TO THE FUTURE Fan Club! When you join you receive an exclusive membership kit loaded with BACK TO THE FUTURE collectors items as well as a one year subscription to the official BACK TO THE FUTURE magazine filled with lots of full-color photos, exclusive interviews with the cast and crew and in-depth information on the making of the BACK TO THE FUTURE movies. Time is of the essence so join today. PRICE: $9.95

BTTF Fan Club Magazines (BBI)

Collectors, this is your chance to make sure your collection of fan club magazines is in mint condition! BACK TO THE FUTURE Fan Club Magazines are mailed in envelopes to protect them from damage and are available in limited quantities. $3.50 postage paid.

#1 — First Collectors Issue! Producers Bob Gale & Neil Canton, Arrows of Time
#2 — (Available April 1990)

BACK TO THE FUTURE ORDER FORM

Send check, money order, or MasterCard/VISA order (see below) to:

BACK TO THE FUTURE Fan Club
P.O. Box 111000
Aurora, CO 80011

Important ordering information for all Customers:
Orders are payable by check, money order or Mastercard/Visa to BACK TO THE FUTURE Fan Club. DO NOT SEND CASH! Canadian and foreign orders MUST pay in U.S. funds only. Colorado residents add applicable sales tax. Please allow 6-8 weeks for delivery. Please do not use PO Box addresses for delivery of merchandise orders. Foreign orders are mailed surface, please allow additional shipping time. You will only receive an acknowledgment of this order if a delay is expected. All returned (bad) checks will be subject to a $15.00 charge. PRODUCTS MAY SELL-OUT AT ANYTIME! We will make every effort to fill your order, but we offer collectibles that may become unavailable even though they are listed on this form. In these instances a credit or refund will be issued. Any other information requested from BACK TO THE FUTURE Fan Club requires an SASE.

NAME (Please Print) _____

MEMBER # _____

ADDRESS _____

CITY _____

STATE _____ POSTAL/ZIP CODE _____

COUNTRY _____

Charge to my: ☐ VISA ☐ MASTERCARD

ACCOUNT NUMBER (READ CAREFULLY) _____

CARD EXPIRES _____

SIGNATURE (Required) _____

GRAND TOTAL AMOUNT (FROM ORDER GRID) _____

BACK TO THE FUTURE MERCHANDISE ORDER GRID

Prod. #	Item	Quan.	U.S.	Canada	Foreign	Total
B01	BTTF II T-SHIRT (CIRCLE) A — S M L XL B — S M L XL C — S M L XL		$12.50	$13.50	$14.50	
B02	BTTF SATIN JACKET (CIRCLE) S M L XL		$99.95	$100.95	$101.95	
B03	BTTF II REMOTE CONTROL CAR		$49.95	$50.95	$51.95	
B04	BTTF II ELECTRIC RIDE-ON CAR		$199.95	$204.95	$209.95	
B05	BTTF II MICRO-VEHICLES		$4.95	$5.95	$6.95	
B06	BTTF II HAT		$6.00	$7.00	$8.00	
B07	BTTF II SUNGLASSES		$99.95	$100.95	$101.95	
B08	BTTF II SKATEBOARD		$44.95	$47.95	$50.95	
B09	BTTF II BACKPACK		$14.95	$15.95	$16.95	
B10	BTTF II PUZZLE (CIRCLE) A B		$3.50	$4.50	$5.50	
B11	BTTF II PENCIL (CIRCLE) A B		$1.00	$1.50	$2.00	
B12	BTTF II STICKERS		$1.75	$2.25	$2.75	
B13	BTTF PATCH		$3.00	$3.50	$4.00	
B14	BTTF II POSTERS (CIRCLE) A B		$5.00	$6.00	$7.00	
B15	BTTF II SQUEEZE BOTTLE		$3.00	$3.50	$4.00	
B16	BTTF II KEYCHAINS (CIRCLE) A B		$3.00	$3.50	$4.00	
B17	BTTF II POSTCARDS		$9.00	$10.00	$11.00	
B18	BTTF GRAFIX WATCH (CIRCLE) A B C		$35.00	$36.00	$37.00	
BP1	BTTF II ADVANCE POSTER		$20.00	$21.00	$22.00	
BP2	BTTF II RELEASE POSTER		$20.00	$21.00	$22.00	
					SUBTOTAL	
	AURORA, COLORADO RESIDENTS ADD 7.2% CO (NON-AURORA) ADD 3.7%				**TAX**	
					(TAX + SUBTOTAL) = TOTAL	
	POSTAGE & HANDLING MUST BE INCLUDED ON ALL MERCHANDISE ORDERS! USE CHART BELOW.				**P&H**	
BFC	BACK TO THE FUTURE FAN CLUB		$9.95	$12.00	$21.95	
BBI	BTTF FAN CLUB MAGS (CIRCLE) #1 #2		$3.50	$4.00	$5.00	
					(TOTAL + P&H + BFC + BBI) = GRAND TOTAL	

POSTAGE & HANDLING CHARGES

$ 0.00 — $ 9.99 add $2.50	$50.00 — $74.99 add $ 7.00
$10.00 — $19.99 add $4.00	$75.00 — $99.99 add $ 8.00
$20.00 — $29.99 add $5.00	$100.00 — $124.99 add $ 9.00
$30.00 — $49.99 add $6.00	$125.00 & OVER add $10.00

WHAT DOES THE FUTURE HOLD?

(Continued from Page 1)

Future Part II, Doc attempts to punch in a new time to go to, but his equipment isn't working right and for just a moment we see the date 1885 appear and then vanish. It would seem that the 1885 date had been programmed into the time circuits previously to this point. We know that Doc didn't do it and neither did Marty: So who's left? Biff.

Consider this as well. If Biff did indeed travel back to the old west, as it seems he did, then the fact that he returns to the same 2015 that he left is no longer a problem. You see, by going to 1885, which Marty later does as well, Biff gives Marty the time he needs to destroy the almanac. What this does is eliminate the future in which Biff is rich and powerful, so when he goes back to the future the only future he can possibly go to is the one that he originally left.

So *Back to the Future Part III* is a western and Old Biff is somehow involved in the events of 1885.

Now, let's talk about Marty. At the end of the second film, Marty is trapped in 1955. Yet, we know that in the third film, Marty manages to travel back to 1885. But how does he do that? Sure, Marty goes to the 1955 version of Doc Brown for help, but at that time neither one of them knows how to construct a time machine. Remember, it takes Doc thirty years to figure out how to do that.

Obviously Doc can't simply return to 1955 and pick up Marty. If that were the case Doc would never have sent Marty the letter through Western Union explaining what happened to him. So Marty has to rescue Doc. The most logical way for Marty to travel to 1885 is, of course, with the DeLorean. And the only way for him to get one is if Doc hid the DeLorean back in 1885 and tells Marty where it is located in the letter. Now Marty and the 1955 version of Doc can retrieve the car and make the needed repairs to it, so Marty can go to 1885 and rescue Doc.

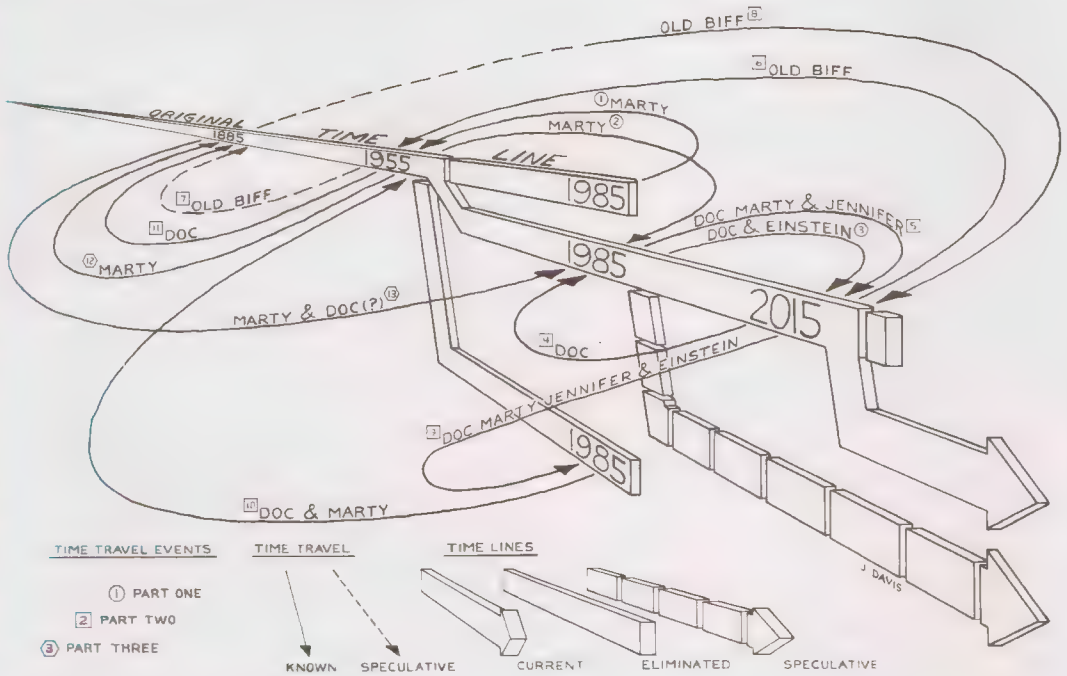
Now that we've figured out a way for Marty to reach 1885, what actually happens once he gets there? From the preview we know that Marty runs into Biff's old ancestor, Buford "Mad Dog" Tannen. It would also seem that Buford has some sort of grudge against Marty. Perhaps Marty somehow messed up some plan of Buford's and now he's gunning for Marty. Whatever the exact circumstances, it seems clear that *Back to the Future Part III* will concern Marty and Doc's need to return to their correct time, while preventing Buford from killing them.

But why do Marty and Doc stick around in 1885 once Marty arrives? There are several possibilities. First, something happens to the DeLorean. It wouldn't be the first time. Maybe the warranty on the DeLorean's Mr. Fusion has run out! It's not too likely that Doc is going to find a qualified Mr. Fusion repair center in 1885! Something could also be wrong with the car's time circuits. Still another possibility is that Biff does something in the past that would adversely affect the future. Then again, all of these possibilities could happen.

From the preview, we know that Marty safely returns to 1985. At this point, though, there is still one unresolved loose end. The car accident that Marty's mother told us about has yet to happen. So there is still the possibility that Marty's life could go down the tubes. Marty knows nothing about this forthcoming, life-changing accident and therefore has no means to prevent it. Or does he? Jennifer is his ace in the hole here. She overheard Lorraine talking about the accident and since she is supposed to be with Marty when it occurs she could possibly prevent it. Yet according to Doc, by leaving her on her porch swing she will wake up thinking her trip to the future was simply a dream. But the filmmakers provided for that as well. If you were watching closely, you should remember that just before Jennifer leaves her future home, she stuffs one of the fax printouts saying "You're Fired" into her jacket pocket. So at some point in 1985, she will take the fax out of her pocket and realize that her trip to the future wasn't a dream after all. This will allow her to alter her future life with Marty by preventing Marty from the mistake he was supposed to make.

But this is all just speculation extrapolated from what we know already, which may or may not be correct. So don't go into the third film expecting it to fall in line with the speculation in this article. We don't have long to wait to either confirm or disprove this speculation because on May 25, 1990 we'll all be going *Back to the Future.*

If we were to make a visual representation of *Back To The Future Parts I* and *II*, it might look very much like the diagram presented here. Now, with the aid of this diagram, you can retrace the adventures of our favorite time travelers and see which timeline represents current reality and which ones no longer exist. For instance, you'll note that on the original timeline, the events from 1955 onward have been eliminated due to Marty's excursion into the past. Of course, the timeline in which Biff is rich and powerful is now only a really bad nightmare. So how will *Part III* change things? Will Marty's car accident in 1985 be prevented? If it is, then a new timeline will be created, which is represented by our timeline. All we can do now is speculate, but on May 25th, 1990 we'll know the reality of the situation.



BACK TO THE FUTURE III

Above: Michael J. Fox returns as Marty McFly. Left: Marty arrives in the old west and meets up with some of 1885's residents — Indians. Below left: Buford "Mad Dog" Tannen challenges Marty to a gunfight. Below right: With their lives at stake, Doc Brown attempts to send the time travelers *Back To The Future!*

the SPECIAL EFFECTS of BACK TO THE FUTURE

By John S. Davis

Let's take a look at *Back to the Future Part II.* At first, the effects may not appear to have been exceptionally difficult to create compared to such films as *The Empire Strikes Back, Return of the Jedi* or *Who Framed Roger Rabbit,* yet, in this case, appearances are deceiving. In *Back to the Future Part II* we have flying cars, a time traveling DeLorean, a 3-D holographic shark, and hoverboards, but those are just the effects we are able to see. It's the invisible effects, in this case split lines, that complicate things.

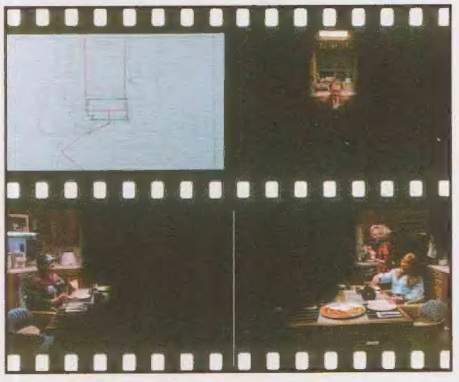
It's not that split lines are typically difficult to do or that they haven't been used for any great length of time, it's just that this time their use was taken far beyond what has ever been done before. We've all seen the results of split lines. Their use enables filmmakers to have various elements together in the same shot which cannot be filmed at the same time. The technique has also been used when stories require a character to come face-to-face with himself or someone who looks exactly like him. In the past, when this was done, the actor, who would also play his double, would film each part separately and then the two filmed segments would be composited together. But the two look-a-likes never interacted with each other, they never passed each other, and never exchanged objects with one another.

Those were the good old days.

Now special effects have become an art form in their own right. In *Back to the Future Part II,* split lines no longer represent the good old days. In the good old days, we never would have seen Michael J. Fox playing Marty at age forty-seven while at the same time playing his son Marty Jr. and his daughter Marlene in the same scene with each of these three characters interacting with one another. The reason we never would have seen something like this in the past is because, until very recently, it was impossible. And director Robert Zemeckis loves to pursue the impossible.

But even Zemeckis doesn't pursue the impossible without first doing a few warm-up exercises, and, in this case, the exercise was *Who Framed Roger Rabbit.*

After seeing the films *Who Framed Roger Rabbit* and *Back to the Future Part II,* one might conclude that in terms of effects *Roger Rabbit* was more difficult to shoot. This, however, is not the case. In *Roger Rabbit,* the actors had to react to animated 'toons that weren't really there and ILM had to later composite them with the live action.



In this scene, Michael J. Fox plays three of the four characters, each of which had to be shot seperately, using split-lines, so the shot could be composited together later. The bottom photo shows how each element was masked off using split-lines.

Yet the need to worry about the precise position of the characters was unnecessary due to the fact that the animators could simply draw them in where they needed to be. But in *Back to the Future Part II,* things were a little more complicated. Zemeckis decided to not lock the camera in a set position while filming the scenes where one actor played multiple roles as had always been done in the past. Instead he treated these scenes very much as he would any other: he moved the camera around and had the characters interact to the point of passing various objects such as hats, books, and even a pitcher of iced tea to each other. To accomplish the effect they were after, a new camera had to be developed, called the Vistaglide, which could not only record the exact movements of the actors but also of the camera aswell. Without the Vistaglide, *Back to the Future Part II* would not have been possible.

In addition, the actors movements within a scene had to be precisely determined so that each of the separately filmed elements within the scene would composite together properly. To achieve these exact movements during filming, the actors wore tiny earphones which transmitted a recording of themselves reading their other character's dialogue so they could get the timing of their lines correct. At the same time, the director transmits instructions, via the earphone, telling the actors exactly how they should move: sit down, stand up, turn your head to the left. Everything has to be precisely coordinated.

Once the filming of these scenes is completed, the ILM optical department takes over, and in *Back to the Future Part II,* they had their work cut out for them.

"There's a lot of interaction in this film," says optical man Stuart Robertson. "Bob Zemeckis moves all the time. There's a lot of interaction. The old traditional splits were, 'Don't ever cross this line and we won't

move the camera and we'll just put a split right there.' It's real nice."

"There's two different types of splits that we use," says optical man John Ellis. "Actually more than two, but what Stuart used in the pizza shot is a combination of soft splits, soft being out of focus, just like a soft edge, and hard splits. Some of the hard splits would have been in the gymnasium when Marty lowers himself down on the rope and he drops the sandbags on the guys while you still see him performing on stage from the stage wing. Those were hard splits because we had a nice blue, shiny mylar area that we could come down and then we just split along a seam in the floor. A good example of a soft split would be the pizza shot or Marty picking himself up and taking the hat off himself.

"It's complicated in finding a way to simply split up the frame. In opticals, because of the nature of film, whenever you do a split you're almost certainly going to have some kind of an artifact left from it. If you know where to look in a scene, you can find the split. The difficult part is in finding a way to mix and hide your splits and to mix up hard and soft splits in the same thing. It's very easy if you have a definite hard line. This is one side and this is another. But we've got focus changes, the camera's moving, and people are crossing in front of the split or going behind the split. I can't think of one split that was your normal straight-line-down-the-water-pipe-on-the-wall split, it was just all over the place and the split line would change as the actors moved around."

Back to the Future Part II is the first film ever to incorporate actors playing multiple roles in the same scenes without locking the camera in a set position during the filming of the scene. This, of course, multiplied optical's task greatly, but the final outcome proved that what was once impossible to do is now very much possible. The only problem is that most people don't realize how difficult and time consuming certain types of effects can be, especially those effects that are invisible, like splits. Yet the seamless integration of those unnoticeable effects is just another indication of the quality of ILM's work.

"We do a good job," says Stuart Robertson. "Effects ten years ago were flying spaceships in outer space and that was fine, everybody knew that was an effect. Now we're trying to have a family sit down to a more realistic dinner, but it happens to be a dehydrated pizza and with the same actor playing three parts and all three parts interacting so that they pass the pitcher back and forth, which will happen in *Back To the Future Part III.* But doing a good job in effects like that is completely different kind of work."

Of course, not all of the effects were handled by ILM's optical department. The film also required the efforts of model makers, matte painters, and computer animators. Although computer animation can be used for a variety of purposes, its primary use in *Back to the Future Part II* was in creating the holographic shark which dives out of a movie marquee onto unsuspecting pedestrians in the year 2015. Jonathan Luskin and Stephen Rosenbaum, who are both members of the ILM computer graphics team, suggested generating the shark solely by computer. But not everyone was convinced that a computer-generated shark was the best way to go. They felt it would cost too much and take too long. So the computer graphics team spent five days working on a test to prove that their idea was the best approach for the sequence. After that, they got the go-ahead and the real work began.

"The first model I made," says Jonathan Luskin, "looked a lot more like a real shark and it was put together sloppily. The second model had to look more like this stupid shark that they wanted with headlight eyes in the front. It was a goofy shark. We called it Bruce and it was like the shark in *Jaws.* It very definitely was modeled after *Jaws.* The idea is that, in the future for *Jaws 19,* there's no money for the effects budget, so they use very cheap effects. That's an unusual thing for us to do. It's almost an opportunity because, often when you're working, you have some bug or some mistake and you have to fix it. In this case, they were more like features."

Once a three-dimensional model of the shark is completed, the computer animators begin to slowly construct the shark piece by piece. In this case, the animators started with geometric primatives. What this means is that they would ask the computer to make them a circle and this circle has imaginary points around its circumference called control points.

"You can grab one of them with the mouse," says Luskin, "and you can pull it and then your circle is distorted. Now, you can make a whole shark by having lots of cross-sections and there's a program which skins all these cross-sections."

After a line drawing of the shark is constructed with these cross-sections and skinned, the next task is to animate the shark properly. A background plate of the movie marquee was scanned into the computer enabling the animators to position the shark correctly in the scene.

Another job for the computer graphics team was doing some wire removal in the film. A number of different effects required the production team to use thin black wires to support objects during filming, from the DeLorean to the hoverboards.

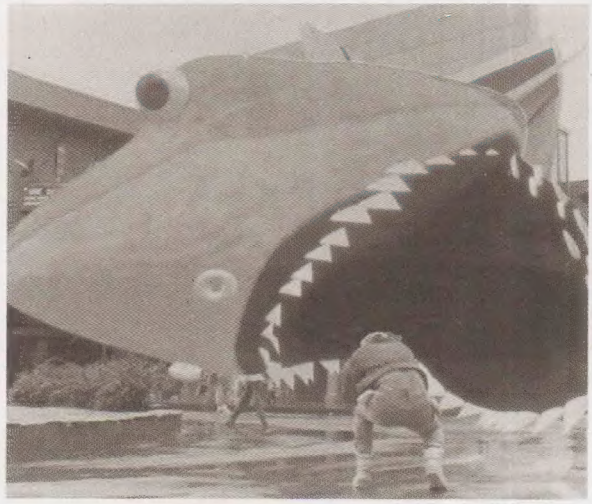
"We have a program which can remove the wires," says Luskin. What we do is tell the computer where the wires are and it replaces where the wire is with something that looks very much like the background, so much so that you can't tell the difference.

"The key thing here is there's a million techniques used for even one sequence. They use whatever technique is the best, so it's hard to make a blanket statement. The best point that Steve made is that really the hardest stuff in wire-removal we did is computer graphics. The first thing you try to do with wires, as far as I can see, is ignore them because you light the scene and you can't see them and everything moves so fast.

"There's lots of things you can do before you get into computer graphics, which is a very powerful technique, but you don't want to use it everywhere in the world. The thing is, with these kinds of effects, they're not just futuristic sorts of things. For instance, there's a scene with a train in Part III and there's some people hanging off it. In very dangerous situations like that they fake it, which means you might shoot the people blue screen, hanging on wires, something like that. Those are situations where we use wire removal. Plus, in *Back to the Future Part III,* they bring things like the hoverboard back to the old west. A lot of our effects are invisible."

Certainly there was more to the effects of *Back to the Future Part II* than what is briefly described above, but it does give us an indication of what the ILM effects team went through to create these futuristic effects. In the next issue, we will take a look at some of the other effects not covered here as well as the effects for *Back to the Future Part III.* ■

Marty is attacked by a computer-generated shark just when he thought it was safe to go *Back To The Future.*



TOM WILSON

(Continued from Page 5)

ing. I like doing those different characters and changing. I like being unrecognizable. That's what being an actor is all about. You fool people into thinking you're somebody that you are not. To me, it's the ultimate compliment when somebody doesn't recognize me from a movie. It means that I did such a different characterization than the person I am that it was successful. They believed I was another person. I look forward to doing more work like that.

Do you have any projects you are now working on?

I'm really just looking now. There are a bunch of scripts out there and lots of people I would like to work with. I do stand-up comedy here in California. I work at many of the nightclubs in Los Angeles. I'm developing my own comedy specials for television. I've done stand-up comedy for years. I'm also trying to develop a one-man show for the theatre. I'm just keeping busy with all these things.

What do you enjoy doing in your free time?

I still play the tuba. I practice and play it a lot. I like to read quite a bit, too. I don't have any real exciting hobbies — I don't jump out of planes — I let stuntmen do that for me!

Tom, in conclusion, what do you think you'll remember most about working on the *Back To The Future* movies?

When I watch the *Back To The Future* movies now, a lot of times they're almost like old home movies. You don't really register them as the huge feature films they are, but you just remember what was happening that day that you did that scene. The little things that happened during filming. I think my fondest memories will really be about the wonderful time I had and the wonderful relationships that I made during the filming.

You know, I would describe the cast and crew as family. I know that sounds trite and ridiculous but it is the truth. Everybody got along famously and it was a lot of fun to do. What it all boils down to is that we had a good time and the cast and crew of *Back To The Future* are really some of the greatest people I've worked with. It was a wonderful experience that I'll remember for the rest of my life! ■

CONVENTION LISTING

(June 1990)

June 1-4 — Kilbirnie, NEW ZEALAND. CONVERGE II with guests Brent Spiner, Richard Arnold and Tracy Torme. For more info write: CONVERGE II, PO Box 30-905, Lower Hutt, NEW ZEALAND.

June 1-3 — Milwaukee, WI. Milwaukee Hyatt Regency. X-CON 14 with guests to be announced. For more info write or call: X-Con Ltd., PO Box 7, Milwaukee, WI 53201-0007; (414) 223-3243.

June 1-3 — Ithica, NY. Risley Residential College Cornell University. HERNE'S CON with guests to be announced. For more info write: Herne's Con, 3419 Irwin Avenue, #903, Riverdale, NY 10463.

June 1-3 — Jackson, MS. Holiday Inn North. SPRINGFEST 90 with guest Walter Koenig. For more info write: SPRINGFEST 90, PO Box 7141, Jackson, MS 39282-7141.

June 2-3 — San Antonio, TX. Seven Oaks Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 2-3 — Sacramento, CA. El Ranch Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 2-3 — Des Moines, IA. Hotel Des Moines. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 7-10. Chattanooga, TN. Southern Inn. DEEPSOUTHCON 28 with guests to be announced. For more info write: DSC 28, PO Box 23908, Chattanooga, TN 37422.

June 8-10 — Vandalia, OH. Dayton Airport Inn. STARMAN, ETC. with guests to be announced. For more info write: c/o Spotlight Starman of Ohio, 1928 Sulphur Springs Rd., West Alexandria, OH 45381.

June 8-10 — Evansville, IN. GLATHRICON '90 with guests and location to be announced. For more info write or call: Evansville Gaming Guild, PO Box 15414, Evansville, IN 47716; (812) 477-9508.

June 9-10 — Madison, WI. Sheraton Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 9-10 — San Jose, CA. Le Baron Hotel. Fangoria's Weekend of Horrors with guests Linnea Quigley, Kane Hodder, Tom Savini, and more! For more info call Creation at: (516) SHOWMAN.

June 14-17 — Scottsdale, AZ. Wyndham Paradise Valley Resort. PARICON with guests Melinda Snodgrass, Carmen Carter, Peter Morwood and more! For more info write or call: Terra Science Fiction Foundation, 3625 N. 16th Street, #100, Phoenix, AZ 85016; (602) 285-9959.

June 15-17 — Atlanta, GA. Radisson Inn and Conference Center. DIXIE TREK '90 with guests Gates McFadden, Jean Lorrah and more! For more info write or call: c/o L. Smith, 5081 Stones Crossing Drive, Lilburn, GA 30247; (404) 979-TREK.

June 15-17 — New Orleans, LA. Bayou Plaza Hotel. NEW ORLEANS SF/FANTASY FESTIVAL with guests Melinda Snodgrass, Roger Zelazny and more. For more info write: NOSF3, PO Box 791089, new Orleans, LA 70179.

June 16-17 — Anchorage, AK. Creation Convention with guests and location to be announced. For more info call Creation at: (516) SHOWMAN.

June 16-17 — Buffalo, NY. Ramada Renaissance. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 16-17 — Dallas, TX. Sheraton Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 21-24 — Bergen, NORWAY. MIDSUMMER FANTASY MEETING with guests and location to be announced. For more info write: L.M. Alver, Johan Hjorths vei 36, N-5030 Landas, NORWAY.

June 22-24 — Derby, ENGLAND. Pennine Hotel. CHRONOCLASM with guests to be announced. For more info write: CHRONOCLASM, 24 Peartree Road, Enfield, Middlesex, EN1 3DG, ENGLAND.June 23-24 — Dearborn, MI. Dearborn Civic Center. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Meet the staff of the BACK TO THE FUTURE FAN CLUB at this event:

June 23-24 — Los Angeles, CA. Los Angeles Hilton and Towers. Creation Salutes Star Trek with tentative guests DeForest Kelley, Patrick Stewart, Gene Roddenberry, Nichelle Nichols, Walter Koenig, Wil Wheaton, Colm Meaney, Michael Westmore, Richard Arnold, Susan Sackett and more! For more info call Creation at: (516) SHOWMAN.

June 23-24 — Manhattan, NY. Penta Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

June 28-July 1 — Atlanta, GA. Atlanta Hilton and Convention Center. ORIGINS/DRAGON CON '90 with guests to be announced. For more info write: Origin's 90, PO Box 47696, Atlanta, GA, 30362.

June 29-July 1 — Indianapolis, IN. INCONJUNCTION 10 with guests and location to be announced. For more info write: INCONJUNCTION 10, Box 19776, Indianapolis, IN 46219.

June 29-30 — Riverside, IA. TREK FEST VI with guests and location to be announced. For more info write: Riverside Area Community Club, Box 55, Riverside, IA 52327.

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